

## May 12 Doubleheader: Arata Isozaki and Konrad Wachsmann's 80th Birthday Party

Distinguished Japanese architect Arata Isozaki, designated architect for the Museum of Contemporary Art to be built on Bunker Hill in downtown Los Angeles and featured in the April issue of *LA ARCHITECT*, will be the speaker at the May Chapter meeting at 8 p.m. on Tuesday, May 12 at the Biltmore Bowl. Co-sponsor with the Chapter of the Isozaki program is the Architecture and Design Support Group chaired by David Martin.

Prior to his presentation, Isozaki will join Chapter members and guests in a festive party celebrating the 80th birthday of the late Konrad Wachsmann. Titled "Celebration/With Love," the party will feature cake and a no-host bar for all celebrants from 6:30 to 8 p.m. in honor and memory of the highly

respected architect, educator, author and innovator.

Admission to the event will be \$5.00 per person plus a custom designed birthday card no larger than 8½ X 11", students \$3.00.

A graduate of Tokyo University, Isozaki was a key designer for Kenzo Tange in the late 1950's and early 1960's. He established his own office, the Arata Isozaki Atelier, in 1968. Among his recent projects are the Gunma Prefectural Museum of Fine Arts, the Kitakyushu Municipal Museum of Art and the Kitakyushu Library.

Birthday cards to Konrad and admission fees will be collected at the door. Call the Chapter office at 659-2282 for additional information.

## California 101: Design Communication is Theme of Monterey Conference

California 101, the CCAIA's Monterey Design Conference, will take place on the weekend of May 29-31. This year's theme is Design Communication; and all of the events are aimed at promoting a better understanding of architecture and design in California. The conference offers people a chance to meet, relax and enjoy meals together in a beautiful setting, hear about local design developments, and enjoy audio-visual presentations about architecture and design, past, present and future.

**Architecture of Information**  
Each day of the conference includes an exploration of a particular theme; and on Friday it's the "Architecture of Information." Presentations will include an examination of the work of nationally acclaimed architectural illustrator Carlos Diniz; a demonstration of Peter Bosselman's two dimensional architectural simulations including his film, *Livable Streets*; and Crombie Taylor's popular slide presentation on the Crystal Palace. In the afternoon, there will be an Eames festival, featuring such films as *The Expanding Airport*, *The National Fisheries Center and Aquarium*, *Photography and the City*, and *The Rise and Fall of the Roman Empire in Two Minutes*.

Saturday's program will be in the tradition of last year's "blitzkrieg" presentations; but it will be more flexible and will include new material and presentation techniques. Everyone will have the opportunity to see almost everything. Some of the presentations will be continuous, others will take the form of discussions, others will be short and sensory. Two of the presentations are travelogues: Rob Wellington Quigley's slide show about Europe through the eyes of two California architects, and MacKinlay, Winna-ker and McNeil's multi-media slide show on the People's Republic of China. Other presentations will focus on the architect at work. Roger Kenneth Leib will show his

work as a product designer and manufacturer/entrepreneur; Peter Pearce will explain his work with space frames; and Raymond Kappe will describe his NASA research into the house of the future which uses space age technology. In addition, Sam Davis will conduct a two-hour symposium about the influence of energy conservation on architectural design.

On Sunday, there will be a review of the most controversial design competition to take place in California last year: the developer/architect competition for the last remaining 11-acre parcel of land on Bunker Hill, sponsored by the Community Redevelopment Agency. Tim Vreeland, a member of the winning team, will lead a discussion of the project. Participants will include representatives from each of the architectural teams: Joseph Fujikawa of Fujikawa, Conterato, Lohan & Associates, of Chicago, Maris Peika of Skidmore Owings & Merrill, David Martin of Albert C. Martin & Associates, Barton Myers of Toronto, and Arthur Erickson, of Toronto, architect of the winning scheme.

Throughout the conference there will be surprising and sumptuous meals. As a special bonus, all attendees will be sent free copies of the premiere issue of *Arts and Architecture* magazine, with a special feature on the conference.

Registration for California 101 is open until May 15; after that date, call the CCAIA for space availability (916) 448-9082. Last year's conference attracted record attendance, and an equal number of participants are expected this year, so register early.

California 101, and the revived publication of *Arts and Architecture* are sponsored in part by a Design Communications grant from the National Endowment for the Arts. Conference Committee Chairman is Edgar LeRoy Huxley, AIA; Richard Saul Wurman, FAIA, is Professional Advisor.

## A Message from Your Board

At the beginning of this year, your Board sent out a questionnaire to elicit opinions on a variety of LA Chapter issues. In addition, we suspected that some of you might have a few complaints. What we received, however, was an unexpected outpouring of genuine unhappiness. And that, so it seems, was the good news. The overwhelming majority did not even care enough to return the questionnaire.

Your Board is aware of the recent problems with our Chapter operation, and we have resolved that correcting these deficiencies will be our highest priority. Fundamental in this remedial operation is the recent employment of Janice Axon as our Executive Administrator. Janice is extraordinarily capable and will complement our energetic Board of Directors. By the time you read this, we expect to have our office in shape to provide all necessary member services.

We are planning a number of socially oriented programs, which began with our April chapter dinner meeting. It is our hope that members will come together occasionally to meet fellow-architects and discuss matters of mutual concern. Along similar lines, we are planning several neighborhood lunch meetings throughout the city. If you are

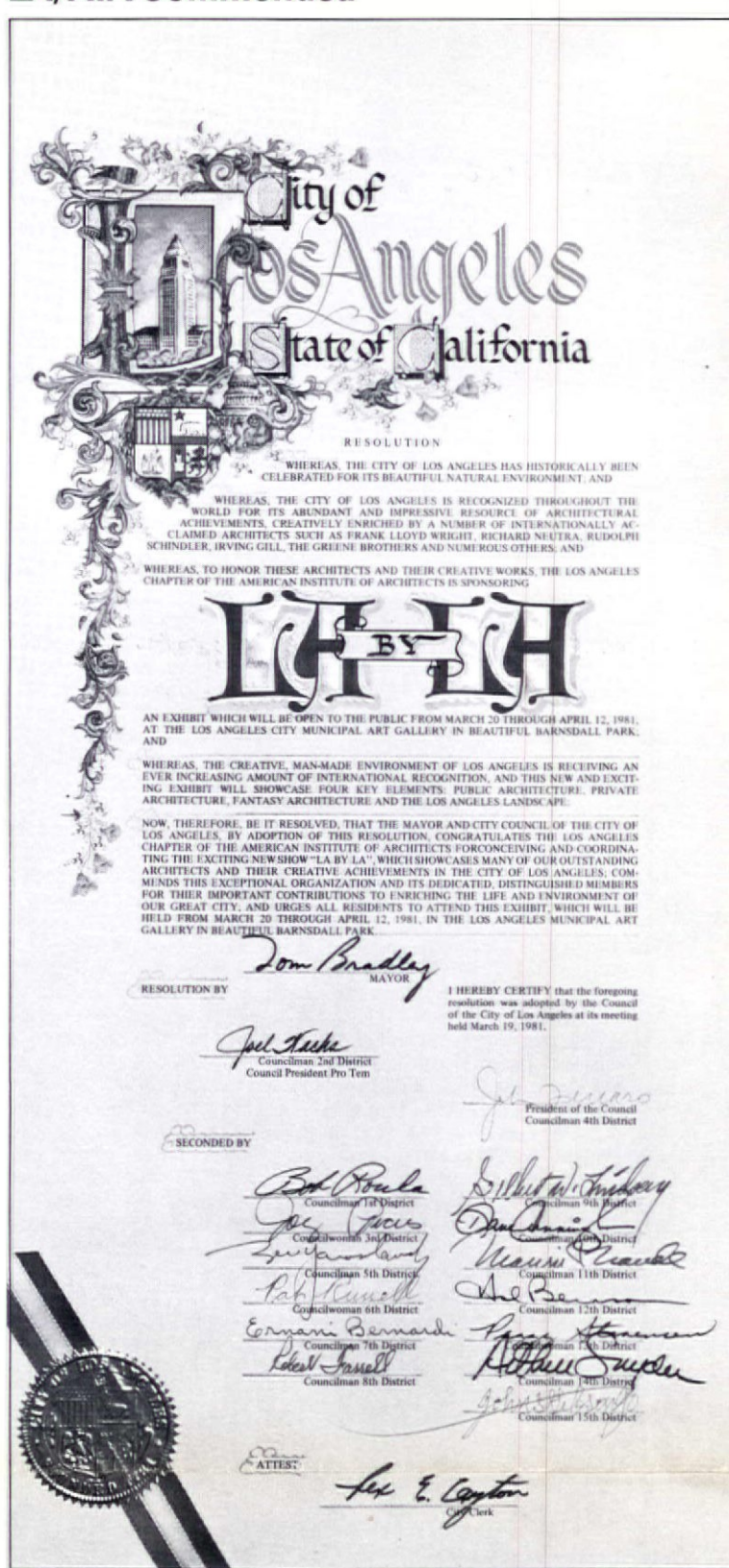
interested in having a stimulating lunch/discussion with six or eight of your colleagues, please call the chapter office. Several interesting professional programs are also in the planning stages, and soon we hope to announce a Producer's Council educational seminar, as well as a fascinating program on "Fires, Floods, and Earthquakes"—natural disasters that concern all architects.

A high priority of this board is our effort to exempt from building department plan check all projects designed by architects. We are encouraged by support at the City Council and hope to report further progress soon. We are also participating in the registration legislation action of the CCAIA, whose aim it is to modify the California State Board of Architects. We may yet achieve a majority of architect members on that important board.

Finally, we are continuing our involvement with historical preservation, energy awareness, membership development, design awards, etc., etc. Perhaps later this year we will be able to report to you directly at the LA/AIA first annual Chapter Convention. In the meantime, we will keep you informed—and we hope you'll keep in touch, too.

**Lester Wertheimer,**  
President LA/AIA

## LA/AIA Commended



The City of Los Angeles presented the LA/AIA with the certificate pictured above in honor of the LA by LA Bicentennial exhibition.

## LA Architect \$1.25

## May, 1981 Volume 7, Number 5

### Inside:

A. Jeffrey Skorneck reviews **LA by LA** and the **Michael Graves** lecture at USC.

**California 101**, the CCAIA Monterey Design Conference takes place from May 29-31. This year's theme is "Design Communication." The **National AIA Convention** takes place in Minneapolis from May 17-21. This year's theme is "A Line on Design and Energy." **Bernard Maybeck** conducted experiments with many materials: Bubblestone concrete was one of them. Richard Rice, son of the engineer/contractor who invented Bubblestone, describes Maybeck's work in that material.

### Ongoing Events:

Tours of the **Schindler House**, Saturdays 11:00 a.m. to 4:00 p.m. 835 No. Kings Rd., Los Angeles, CA 90069 (213) 651-1510, admission \$3.00

**200 Years/Images of Los Angeles**, a Bicentennial Timeline in the dome at Pershing Square, through September 4, 1981.

### Lectures:

May 7: **Patrick Morreau**, lectures on the Royal Exchange Theatre, UCLA Architecture Building, Room 1102, 8:00 p.m.

May 11: **Helmut Schulitz**, architect, Department of Architecture, Cal Poly Pomona, 8:00 p.m.

May 12: **Arata Isozaki** lectures on his recent work, 8:00 p.m., Grand Ballroom, Biltmore Hotel.

May 18: **Howard Backen** and **Robert Arrigoni**, San Francisco architects, discuss their award winning work, USC Harris Hall 101, 1:00 p.m.

May 21: **Harry Weese**, "What's Next?", UCLA Architecture Building,

Room 1102, 8:00 p.m.  
June 4: **Marcus Whiffen** "The Americanness of American Architecture," UCLA Architecture Building, Room 1102, 8:00 p.m.

### Events:

May 12: **Konrad Wachsmann Memorial Birthday Reception**, 6:30 p.m., Grand Ballroom, Biltmore Hotel.

May 16: **John Lloyd Wright Tour**, Society of Architectural Historians. For further information: Leslie Heumann (213) 271-9551 (evenings).

May 17-21: **AIA National Convention, Minneapolis, Minnesota**, Theme: "A Line on Design and Energy." Location: Minneapolis Convention Center. For further information contact: Convention Department, American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. 20006; or call (202) 626-7300.

May 29-31: **California 101, CCAIA Monterey Design Conference**. Theme: Design Communication. Location: Monterey Conference Center and Doubletree Inn. For further information contact: Cris Meyer, (415) 986-0760.

June 4-5: **Systems '81**, second annual international conference on production and management in A/E firms, Hyatt House Hotel at LAX, registration \$95. For further information, call: Carol Gosselin (213) 666-9487, or write P.O. Box 11316, Newington, CT 06111.

### Courses:

May 24: **Architectural License Seminar (ALS)**, design seminar for June exam, Travelodge International Hotel, 9750 Airport Blvd. For further information, call (213) 208-7112.



# Chapter News and Notes

## LA/AIA

The 2179th meeting of the Board of Directors of the Los Angeles Chapter of the American Institute of Architects, March 3, 1981.

**Gelber**, Education Committee Chairman, will organize at least two continuing education programs this year; anyone with ideas for programs should contact him.

**H. Newman's** committee will continue to pursue the issue of exemption from plan checking for architects.

**Chern** will prepare a resolution to provide for national elections based on majority membership vote. Treasurer's Report: As of 2/1/81 there is a total of \$16,700.00 in the two bank accounts (Bank of America and 1st Pacific Bank); accounts payable are current. Outstanding loan has been paid. Dues received to date total \$71,610.00 or 43% of anticipated dues income.

**Lopez-Cirlos** requested each Board Member to commit to bringing four people to attend the Construction Products Manufacturer's Council (formerly Producer's Council) seminars.

Designer's Sunday program is scheduled for the last Sunday in the month.

Associates and WAL will coordinate tour schedule.

Student Representative's Report: **Bill Helm** was introduced as the incoming Student Representative.

**Tyler** reported work is progressing on new student application form.

**Tyler** requested Student Representative participation in voting matters be inserted into Minutes as stated in Chapter By-Laws:

"Section 11. Student Affiliates: c. Membership on the Board. When their number in the Chapter reaches 100, the Student Affiliates may elect a representative from their ranks to serve as an Affiliate Member of the Board. This representative shall be permitted to vote on all matters except those dealing with Chapter officers-directors, membership, matters of unprofessional conduct, and finance."

Executive Administrator's Report: Membership roster available 15 July. **LA/ARCHITECT**: Axon reported Hooven mailing only from central post office, but that slow-down may be stemming from the fact that first through third class mail receives priority over bulk mail.

**Zimmerman** requested monthly schedule change be considered to allow enough time for **LA/ARCHITECT** to be late and still reach members in time to plan for monthly programs. Agreed to change monthly program meetings to third Tuesday.

Unfinished Business: CCAIA Planning and Finance Committee: As per CCAIA letter dated 2 February 1981, **Gelber** duties shall be "to be the communicating link between the Planning and Finance Committee and the three Chapters (California Central Coast, Golden Empire, Los Angeles); imputing, reviewing, analyzing and recommending program elements for 1982 and a budget to support same."

Committee responsibilities as outlined in Article VIII, Section 1.a.2 of the By-Laws: "The Finance Committee: Shall consider all assessments and budget matters; shall prepare and recommend to the Executive Committee and the Board for adoption the annual budget and annual assessments."

Dues: **Rosen** reported an error in calculating supplemental dues for his office and requested that a clarification as to which members of A/E firms should be included in the computation and further, that all firms affected be instructed as to this clarification.

Suggested that a six-man committee be formed to assess dues structure, study other possibilities, and make budget projection and guidelines for next year's budget. Suggested committee be comprised of two people each from large, medium, and small offices.

Lyman proposed Motion: Moved **Chern/Second Ross**, the following: that the proposed motion be revised to state "that a committee be established to investigate an annual chapter convention, with the committee members chosen by the chapter President." **Passed. Wertheimer** appointed **Lyman** Chairman.

Mulholland Corridor Ordinance: **Ed Niles**, architect on the Mulholland Corridor Ordinance Committee lead discussion. **Rosen** read letter drafted by Terry Watters for endorsement by the Board. **Wertheimer** requested **Niles** to prepare an information package regarding this ordinance and present it to Axon by 16 March for presentation to the Board.

New Business: Membership Dues Waivers: Moved **Tanzmann/Second Gelber**, the following: that the Executive Committee consider dues waiver requests with the proviso that a pay-out schedule be considered. **Passed.**

Membership Committee to review each case and make recommendations to the Board.

Moved **Tanzmann/Second Gelber**, the following: that LA/AIA adopt non-gender wording when referring to architects, either orally or in writing. **Passed.**

Associates' Video and Book Library: **Lopez** announced that research showed combination of LA/AIA bookstore and Associates video tape library not feasible.

Moved **Lopez/Second Lewis**, the following: that LA/AIA lend Associates \$5,300.00 to stock proposed bookstore and obtain video equipment to implement the project; such loan to be repaid from projected sales. **Landworth** advised that LA/AIA budget is too tight to make additional expenditures at this time.

Moved **Chern/Second Landworth**, the following: that chapter support concept of Associates' bookstore, but that previous motion be tabled until more definite prognosis on budget status and dues receipts can be ascertained. **Passed.**

Guest, **Sally Landworth**, suggested Associates meet with WAL Board to discuss possible seed money from WAL Educational Fund.

Co-sponsorship of "California Tomorrow" seminars in Los Angeles in May, 1981, agreed to by Board. No financial obligations involved.

**K. Newman** to follow up on request for "ethnic architect" to be interviewed on special program.

**Rosen** reported meeting with new representative from Deever & Hannaford, the public relations firm retained by CCAIA on several issues (particularly, architectural registration) and suggested that if this firm is under retention, LA/AIA take advantage of "free" services available. **LA/AIA Membership: March, 1981.**

New Members, AIA: **Gregory Serrao**; Daniel L. Dworsky, FAIA & Associates; **Daniel L. Witting**; Karl Schwerdtfeger Associates; **Roy Carl Steubinger**; The Symonds/Feola Partnership, Inc.; **Lidia Marina Simic**; Howard R. Lane, FAIA & Associates; **W. Douglas Breidenbach**; Vito Cetta & Associates; **Eugene T. Yoshida**; Ted R. Cooper Co., Inc.

New Associate Members: **Loren H. Uridel**; Pearson & Wuesthoff, AIA; **Alberto E. L. Bertoli**; The Luckman Partnership; **Stephen P. W. Barnes**; Pacific Architects & Engineers; **Elliott Le Roi Barnes**; Bolling & Gill, AIA; **Giorgio Dazzan**; H.N.T.B.; **Joe B. Perez**; A. M. Kinney Associates; **Bela Thomas Lukacs**; Martin Gantman.

## WAL

The May program for the L.A. Pueblo State Historical Park at 10 a.m. on Wednesday, May 20th. The Los Angeles docents tour will include Avila Adobe, Old Plaza Church, Underground, Kiosk and Blessings of the Animals. We will meet at the Visitors Center, 130 Paseo de la Plaza. Parking is also available at the train station. Lunch will follow at the La Ley Del Restaurant.

Last month after our tour of KCET we donated \$100 to the educational T.V. programs.

Our delegates, Kay Tyler and Elaine Sutnar, attended a very successful CCWAL convention in San Diego.

Recent WAL philanthropic activities include the distribution of more than \$7,000 in scholarships to the following: Cal Poly, San Luis Obispo, UCLA, SCI-ARC, Cal Poly, Pomona, Community Design Center, LA City College, LA Trade Tech, Pierce College, Glendale College. Funds were

also donated to the Chamber of Commerce (for the LA Beautiful Program), LA Museum of Art and California Museum Foundation.

## ASA

The Los Angeles Chapter of the Architectural Secretaries Association will meet May 26, 1981 at 6:30 pm to learn the intricacies of furniture design. The owner of HUDDLE furniture design, Penny Hull, will deliver a slide presentation on the ideas and philosophies behind successful furniture design. It will be an exciting opportunity to learn the how, why and what of furniture creation. Contact Cathy Schoen of RSA Architects at 702-9654 for reservations and location information.

## AWA

The Association of Women in Architecture is a professional, non-profit organization dedicated to improving the status of women in architecture and related fields, and to improving the status of the profession as a whole. The Association consists of women architects, women working in, or educated in environmental design fields, and students.

The objectives of the AWA are: To promote acceptance of women professionals in architecture and related fields by:

- implementing the enforcement of the equal rights laws
- encouraging women working in architecture to obtain their licenses
- encouraging women architects to attain high levels of educational and professional achievement
- providing a base of friendship and support among members
- assisting women architects to return to work after a temporary retirement
- serving as a center of information on women working in architecture and related fields
- informing the general public and the rest of the architectural profession of the qualifications and achievements of women architects.

To increase the percentage of women architects by:

- informing young women, their parents and counselors of the opportunities available to women in architecture and related fields
- encouraging women studying architecture to continue by providing scholarships, programs of special interest and opportunities for communication with other students and with architects.

Meetings, which are held monthly, take many forms. They may include speakers on environmental issues, sharing of individual members' work, instructive seminars on topics of interest to many members, meetings at which work is done on a current AWA project, business meetings and meetings with women students and with professional women in other fields not necessarily related to architecture. The meetings reflect the interests of the current active membership and are very different year to year.

This year's meetings have included a presentation by Maureen Kindel, President of the Los Angeles Public Works Commission speaking on doing business with the City of Los Angeles; a presentation by Peter Uberoth, of the Los Angeles Olympics Organizing Committee, on the participation of women in preparing our city for the Olympics; Doreen Nelson, speaking about her City Building educational program integrating architecture into the elementary schools.

Major projects for 1980 have been an enlargement of AWA's continuing scholarship program for design students, and a major exhibition of members' works and the works of women architects worldwide, held at the Pacific Design Center.

Other service projects provided for membership and the community at large include a monthly newsletter informing members of meetings, employment opportunities and events of interest; and career counseling activities at local colleges and high schools.

Professional members are women with an architectural or design degree, a professional license or five years working experience in environmental fields. General members, student members and members at large are other membership categories offered by AWA. The AWA invites membership in the Association, and will provide information about its projects by calling the AWA Office, at 625-1734.

The May meeting will deal with scholarships and awards. Call the AWA office for further details.

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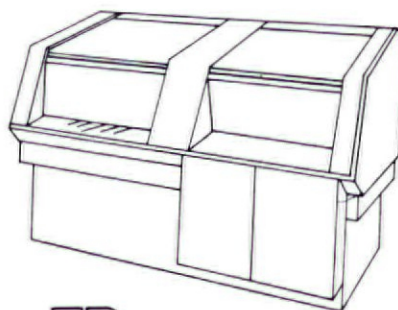


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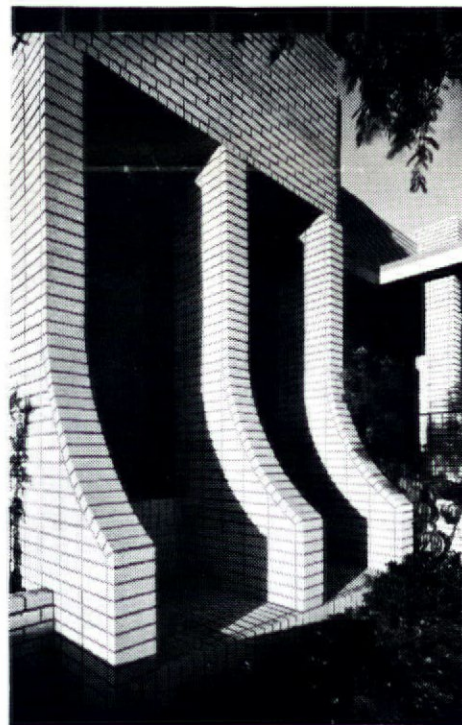
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## Futures Conference

"Los Angeles 2000" is the theme of a conference on the future to be held Saturday, May 9 at the Ambassador Hotel in Los Angeles.

Looking ahead two decades, speakers and participants in the meeting will try to define the critical challenges that will confront the Los Angeles region in terms of natural resources and their availability and people and their needs. Harvey Perloff, Dean of UCLA School of Architecture and Urban Planning, is Conference Chairman.

Energy, water and air quality will be the subjects of the morning panel. Panelists will be Glenn Bjorklund, Vice President of the Southern California Edison Company, James Walker, a member of the California Energy Commission, Duane Georgeson, engineer-in-charge of the Los Angeles Department of Water and Power, Charles Phelps of the Rand Corporation, Gladys Meade, director of air conservation for the California Lung Association, and Carleton Scott, director of environmental sciences for the Union Oil Company. Moderator will be Richard Lillard, author of *Eden in Jeopardy*.

The afternoon panel will deal with changing population characteristics, economic development, crime, community services, and public planning. Panelists will be Leo Estrada, demographer at UCLA, William Huston, president of Watson Industrial Properties, Versia Metcalf of the United Auto Workers Region 6, Edward Stainbrook, MD, Emeritus Professor of human behavior at the USC School of Medicine, Tony Rios, Executive Director of the Community Service Organization in East Los Angeles, and Frank Hotchkiss, Director of Planning for the Southern California Association of Governments. Moderator for the afternoon panel will be Ann Boren, member and Past Chairman of the Los Angeles County Fire Services Commission, and Past President of the Junior League of Los Angeles.

The Conference registration and lunch fee is \$10 per person. Reservations can be made by sending a check or money order payable to California Tomorrow, 650 South Grand Avenue, Room #911, Los Angeles, CA 90017.

## AIA Praised at Downtown Awards

The LA/AIA was among twelve award recipients at the first annual Real Estate Awards Luncheon held by the Downtown Breakfast Club at the LA Chamber of Commerce on March 26. The Chapter was commended for "serving as a continuing voice of responsibility in the safeguarding of the Central Library as an important civic and architectural landmark." James Pulliam accepted the award on behalf of the Chapter.

The awards were intended to highlight both the good and the bad in downtown urban development activity over the past five years. Judges were Edgardo Contini, Urban Innovations Group; Harvey Perloff, Dean of the School of Architecture and Urban Planning, UCLA; and John Pastier, architectural critic and author. The following projects were commended:

- 800 Traction Street: This project was praised for combining artists' studios with related businesses, "proving that buildings and even neighborhoods considered obsolete can be sensitively and practically recycled."

- The Variety Arts Theatre was commended as "imaginative adaptive re-use which has infused the downtown area with an attractive nighttime activity."

- The Biltmore Hotel received an award as a "model of historic preservation combined with tasteful, selective modernization, contributing convention activity to downtown and reestablishing its original high standard of quality."

- 740 South Olive residence was commended as a "successful remodelling of a former commercial building to senior citizen housing, exercising social conscience and economic ingenuity to create an important new use."

- The Children's Museum was praised as an "innovative public institution in a retail setting adding an exciting, welcome and unexpected dimension to downtown."

- The Pantry received an award for "successfully resisting the forces of change and whims of fashion, and therefore becoming a local landmark."

- The Japanese Village Plaza was

commended for "applying perception and sensitivity to an existing environment, and rejuvenating economic activity at a neighborhood scale."

The CRA Skid Row program was praised as a program designed to "cope with a complex social problem, resisting the temptation to find a narrow physical solution."

- ARCO was commended as "an enlightened member of the business community," for its continuing and substantial support of civic and artistic endeavors downtown; and its concern for the future as well as the present.

- The Oviatt Building was praised as "selective historic preservation in conjunction with commercial recycling; a vote of confidence for an overlooked downtown district."

- Broadway Street Scene was praised for "contributing to the health of Broadway as an economic and social entity and as the city's most active pedestrian street."

In contrast with the projects which were praised, the organization selected three projects for criticism:

- The base of the Bonaventure Hotel was singled out as "an ambitious architectural conception . . . which imparts an ambience of utter desolation to the street, disregarding pedestrian traffic."

- The Triforium was described as "a monument to horrendous taste, demonstrating an irresponsible selection process and an extravagant misuse of public funds."

- The elevated pedway system was also singled out for criticism as "effectively robbing the street of the human vitality so urgently needed downtown."

## Interior Architecture Committee

The first meeting of the LA/AIA Interior Architecture Committee took place March 3, 1981, at the office of one of its organizing members, Bernard Zimmerman, FAIA. Others on the newly formed committee are: Joel Bernstein, L.A. Design; Martin Gelber, AIA & Assoc.; Robert Ross, Robert Ross Inc.; Harriet Stuart, Interworks, Inc.; Suzanne Turman, Interworks, Inc.

The purpose of the group is to open the dialogue between archi-

itects and interior designers; to explore both the common goals and the philosophical differences, thus lessening the gap that often exists between the two disciplines.

Meetings will be held on the fourth Tuesday of the month at the Pacific Design Center. Programs of a varying nature are planned, ranging from visits to architecturally significant homes, to photographic exhibits keyed to interiors.

The first meeting on May 26, will take the form of a panel discussion, exploring and interrelating the two fields of architecture and interior design. It will start at 6:30, in the Knoll Showroom and is open to the public. Those interested in becoming active participants with the Interior Architecture Group should call 651-5511 or 852-1067.

## Vreeland Becomes Fellow

Thomas R. Vreeland, a newly appointed senior designer at A. C. Martin & Associates and Professor of Architecture at UCLA, has been elected to the College of Fellows of the American Institute of Architects. Prior to joining the Martin firm, Vreeland was a partner in the architectural office of Kamnitzer Cotton Vreeland for nine years.

A graduate of the Yale University School of Architecture, Vreeland began his career in the office of Louis I. Kahn where he worked on such projects as the Salk Institute in La Jolla and the Richards Medical Laboratories at the University of Pennsylvania.

He has since won several awards including the *Progressive Architecture* Urban Design Award; and his projects have been published both nationally and internationally.

Vreeland served ten years on the architecture faculty at the University of Pennsylvania then moved to the University of New Mexico as Chairman of Architecture in 1965. He founded the architecture program at UCLA in 1968 and served as head of that program until 1972. He served as Architect in Residence at the American Academy in Rome in 1974.

Vreeland is currently Chairman of the Editorial Board of the *LA ARCHITECT*, and he served five years on the AIA's Committee on Design

including one year as Chairman. He also served four years as a member of the Beverly Hills Planning Commission.

Investiture of all newly elected Fellows will take place May 18 at the AIA's national convention in Minneapolis/St. Paul.

## Change of Address

Have you moved or changed your phone number recently? If so, please write to the Chapter office with your old address, new address and category of membership. If the AIA is not informed of your change of address, you will not receive your monthly copy of *LA ARCHITECT* or the *AIA Journal*; the Post Office does not forward periodicals sent out as bulk mail.

## LA Architect

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"A house of natural materials repeats the color of the rocks . . .

it absorbs the light and, with the help of trellises and vines, hides among the browns and greens of the hillside, and is finished for all time."

—Bernard Maybeck

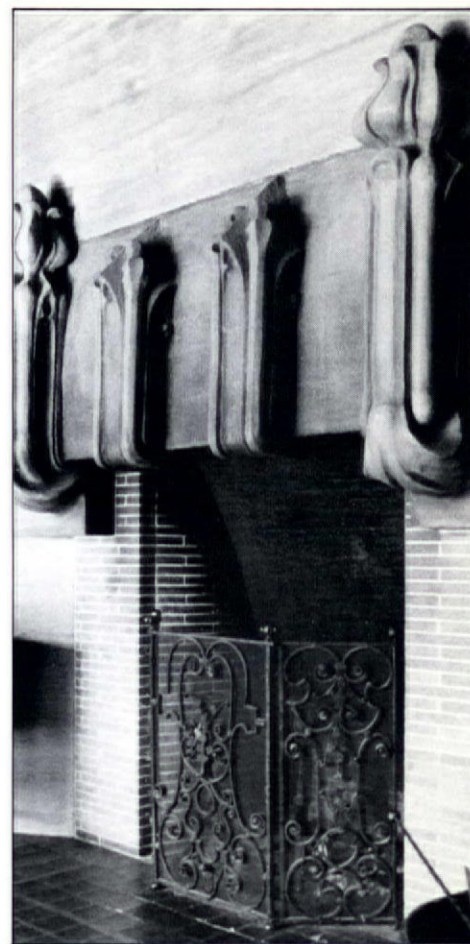
# Bernard Maybeck:

## Experiments with Cellular Concrete

By Richard B. Rice



Bernard Maybeck, photographed in front of "The Cottage," in 1926.



Ornamental flames above the fireplace in Anderson Hall were cast in Bubblestone.



Bubblestone was used for the window tracery at the First Church of Christ, Scientist in Berkeley.

**I**n early 1923 Bernard Maybeck heard of a new building material, the cellular concrete called Bubblestone, invented by my father, John A. Rice. On investigating the material, Maybeck noted the novel properties of heat insulation, fluidity, and a density of only one-fourth to one-half that of concrete. To determine how these values might be used, he conducted experiments, at intervals, over the next eleven years. I was involved in nearly all of them, and the memories linger.

My father had moved to Berkeley from Arizona after retiring from a successful career as a mining engineer and geologist. Becoming interested in cellular concrete, he invented and patented practical methods of making it. Although I was only fourteen in 1923, I helped him in his laboratory with all aspects of the work. Maybeck enjoyed visiting us to discuss possible new uses for Bubblestone. The two men were good friends.

Shortly after becoming acquainted with the product, Maybeck planned his first experiment. Two years earlier he had erected a dining hall and a kitchen at Glen Alpine Springs, a secluded resort community near the south end of Lake Tahoe where he often vacationed with his family. A permanent site being available there, he decided to build an experimental cabin to test the practicality of small Bubblestone buildings, provide experience in construction techniques, and evaluate the product for other uses.

He designed an all-Bubblestone structure, 12 by 12 and 10 feet high, that could be built at minimum cost and effort. In spite of its simplicity, it did not lack character, and it harmonized with his other buildings and nearby granite boulders. Its five arched ribs and its interior and exterior sheathing slabs were made at the laboratory. When cured they were sent to Glen Alpine, assembled, and the voids filled with light Bubblestone.

The cabin turned out as planned, and Maybeck was convinced Bubblestone could be used wherever appropriate. After 58 Sierra Nevada winters, it is still





An experimental cabin at Glen Alpine Springs shows Maybeck's first use of Bubblestone. It is still standing after 58 years.



Living room interior, Anderson Hall, Principia College.



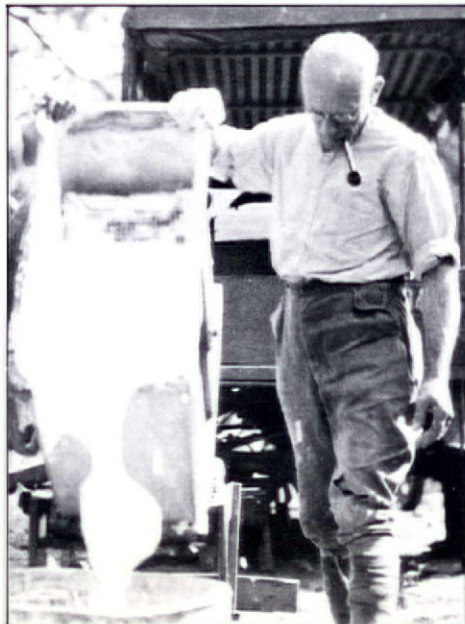
A Bubblestone capstone.



Entrance to the Sunday School showing two of the capstones on the concrete column.



The Sunday School auditorium, designed by Henry Gutterson.



John Rice, with foam-maker, at Glen Alpine.



West wing, Anderson Hall.



South facade of Kensington House, newly covered with Bubblestone roof.

structurally sound. Ironically, while he was erecting the fireproof cabin, his home in Berkeley was destroyed by a disastrous fire which swept the hillside.

Seeking a low-cost method of making wood frame houses fire-resistant, Maybeck invented a simple technique of dipping burlap sacks in Bubblestone, and applying them, shingle fashion, as roof finish and exterior wall sheathing. No skilled labor was required, and the freshly dipped sacks could easily be trimmed and molded to fit.

He experimented with his Bubblestone sacks on two small neighboring buildings intended to replace his home destroyed by fire: The one at 2 Maybeck Twin Drive was named "The Cottage," and the other, at 2711 Buena Vista Way, was his studio, often referred to as his "sack house." To him, the honestly random texture and the controlled shading of the sacks were important features of the invention.

One Saturday he hired me to make the Bubblestone and apply the sacks to the Cottage, asking me to bring a neighbor boy to help. We soon learned how to dip a sack to obtain a smooth coating, and how to hang it neatly, with overlaps, onto the slats nailed to the studs. Maybeck supervised happily, often dipping and hanging a sack or two himself. He let them drape randomly, for he wanted the texture to suggest freedom from artificiality and restraint. This naturalness was enhanced by mixing into the Bubblestone two or three mineral earth colors he selected from the variety provided.

I recall him studying the building and the hillside, saying, "Put more brown in the next batch, and just a touch of red, will you, Dick?"

Usually, he himself sprinkled in the powders, like a master chef, judiciously and without measuring.

In 1906 he wrote: "A house of natural materials repeats the color of the rocks . . . it absorbs the light and, with the help of trellises and vines, hides among the browns and greens of the hillside and is

finished for all time."<sup>1</sup>

The Cottage and the studio met the need for quick housing; moreover, they made possible an intimacy with the outdoors that the Maybecks enjoyed for many years. The large windows in the studio, which were industrial sash, brought the outdoors in.

Equipment borrowed from the Bubblestone laboratory, and used at the studio, consisted of a mixer, the foam-maker used at Glen Alpine, and a gasoline engine. The mixer was a commercial dough maker, its paddles replaced by a cylinder of course wire screen. It mixed cement with water and a little sand, then stirred in the foam. Bubblestone was first made by a two-step process: first, foam was made of water and a small amount of a liquid stabilizing agent called Bubblestone compound; second, the foam was mixed into a cement slurry. When efficient aerating screens and stronger compounds had been developed, Bubblestone was made in a single step, often in two-cubic-yard batches.

Maybeck's sack-dipper contained Bubblestone. A sack was dampened, then laid on the curved screen to become saturated as the crank was turned one revolution.

In 1927 Maybeck used Bubblestone sacks on the roof of a house in Kensington, north of Berkeley. The large turned-down eaves and the rough Bubblestone were intended to suggest English thatch, a vision he was using in preliminary designs for Principia College buildings. When a new owner of the Kensington house was dissatisfied with his sacks, Maybeck had a simple solution. He asked me to pour Bubblestone along the ridge and let it flow in uneven streams to cover the roof. The result still suggested thatch, but not sacks nor shingles.

Maybeck soon found an opportunity to experiment with properties of Bubblestone that were new to him. With Henry Gutterson, he added a Sunday school wing to his First Church of Christ, Scien-

tist in 1928. He experimented with Bubblestone for an interior wall facing, the Gothic window tracery, and the sculptured capstones on concrete columns in front of the building.

During a visit to the laboratory to discuss the wall facing, Maybeck asked for a trial slab with a smooth surface. I made it on an oiled steel sheet. Its bottom surface turned out as smooth as polished marble, with flow patterns of varying grayness that earned Maybeck's quick approval on his next visit. The slabs were cast on edge, ten at a time, in a mold partitioned with steel sheets. Applied to both sides of the wall at the rear of the Sunday school auditorium, they coordinated in appearance with other concrete in the building.

The capstones and segments of the window tracery were cast in plaster molds brought to the laboratory by the architectural modeler. The intricate molds for the capstones were lined with a soft material similar in feel to foam rubber. After the Bubblestone was poured and hardened, and the molds removed, the soft lining was peeled off, leaving the small figures perfectly formed.

During the first three days of this work, Maybeck watched intently, discussing each step with my father and the modeler, and finally showed his delight with the results. As foreseen by Maybeck, the experiment demonstrated certain advantages of Bubblestone over the concrete used for the original tracery and capstones: only half the weight, and a fluidity that prevented voids and simplified pouring into molds. When he was showing the completed Sunday school to my father and me, he claimed for the Bubblestone capstones a slightly more pleasing texture, an effect not seen by my untrained eye.

Maybeck hoped to use Bubblestone in the roofs of buildings he was designing for Principia College, and in 1930 invited a bid from Porete Manufacturing Co. of New Jersey. Porete, using precast Bub-

blestone slabs, had developed the most widely used lightweight structural roofing system, and also used Bubblestone for poured-in-place floor and roof fill. They submitted a bid, but new specifications required heavy steel and concrete roofs.

In designing the campus, Maybeck sought to capture the informality, permanence and sincerity of an old English village. On Howard House, for example, he rounded the tiled eaves to suggest thatch. When this was proposed, one patron wrote to the college he "viewed with alarm" a prospect of imitation thatched roofs, and offered to pay for a consultation with Frank Lloyd Wright to properly advise the Principia architect.

It was in 1934, in Anderson Hall, that Maybeck again used Bubblestone. The two large wings of the dormitory are connected by a baronial living room. The steel truss members are fireproofed with concrete, which also forms their Gothic ornament representing carved timbers. As the interior neared completion, Maybeck noticed the plainness of the concrete hood over the large fireplace. Deciding to add sculpture to accentuate the area and balance the other shapes in the room, he envisioned four stylized flames rising in the opening and mounting the hood. Since the material of the flames had to be fluid, permanent, and lightweight to avoid overloading the hood, the choice was obvious to him. In the same manner as the capstones, the flames were successfully cast of Bubblestone.

In 1938 Maybeck was ending his career, and I was starting mine in the aircraft industry. My father retired—a pioneer in his field. The development of cellular concrete continued, mostly abroad, its worldwide production in 1967 exceeding five million cubic yards. Maybeck saw the potential, and in his own way, with enthusiasm and imagination, shared in the pioneering.

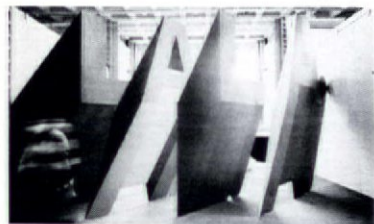
<sup>1</sup>Bernard Maybeck: "Programme for the Development of a Hillside Community," A.I.A. Journal, May 1951.

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## Review: LA by LA Michael Graves

Doorways were a major theme in two major architectural events in March. First, at the hugely successful and well-received LA by LA exhibit, doorways provided both the physical organization of the exhibit and were the thematic thread weaving together widely divergent images of the city. And, second, doorways served as the focus for Michael Graves' lecture March 23 at USC, at which he made a sometimes humorous, but in the final analysis, incomplete case for the theory behind his recent work.



### LA by LA

The architectural community's tribute to the Los Angeles bicentennial was unveiled March 19th at Barnsdall Park with a champagne-and-birthday-cake celebration. Conceived by former LA/AIA Executive Director Deborah Feldman and brought to fruition by a creative and energetic team led by Richard Saul Wurman, FAIA, the exhibit captured both the light-hearted spirit and the power of Los Angeles. Doors provided the transition between the two.

The exhibit was divided into four galleries, each concentrating on an essential aspect of the Los Angeles scene: fantasy/vision, the landscape, and the public and private domains. A grand portal for each gallery was selected from among over 200 entries, many submitted by local students. *LA ARCHITECT*, March 1981, featured the finalists in this competition. But a lot can be learned from the other contenders.

Recurrent themes for doorways that would capture the image of Los Angeles according to local architects and students, were the art-deco, palm trees and rainbows, freeways and strip development, and parodies of other places and times—

transparent in their fakeness. There must be some significance in the fact that entries for the fantasy/visionary door greatly outnumbered those for the other doors. The public door generated the fewest entries. It is also worth noting that images pertaining to downtown Los Angeles were strikingly absent; instead, the doorway competition entries really represented a swath of the city from Hollywood to Santa Monica, the area architects may see most, but one that is miles west of the population centroid.

One doesn't know how to interpret the 1930s symbolism that pervaded so many door entries. Los Angeles couldn't have "peaked" then, except perhaps in the production of romantic movies; our first freeway wasn't dedicated until the early 1940s; and it seems too pat to dismiss the emphasis as homage to the deco revival, a trend already on the wane. Perhaps the explanation is that the Los Angeles "fantasy" has never been more pervasive than in that time period.

Many of the most interesting doorway competition entries could be classified as Hockney and high-fake. The Hockney entries tended to feature bland landscapes, viewed through sunglasses, punctuated only by palm trees and faded patio furniture. The high-fake entries, on the other hand, were a hodgepodge of Beaux-Arts stage sets that revelled in betrayal; behind every stone pediment was a steel truss—and the stone was really stucco, already crumbling. The logical conclusion may be that in Los Angeles one can pretend one is anywhere or no place at all.

The displays behind the doors have been well covered in the general press. What they accomplished admirably was to show how, behind the facade, Los Angeles accomplishes a herculean task in providing for its millions of people. For example, the Landscape gallery conveyed clearly and with elegance the enormity of the city's water supply system. The lush life is a reality only through hard and sometimes dirty work. And the Public gallery—which came in for some rightful licks in the general press—was nevertheless successful in impressing people with the sheer size of the city, laid out photo-

graphically before visitors at 1/24,000 of its actual size.

Members of the public who attended the LA by LA exhibit came away with a good impression of the city and its architects. We may be dreamers and are not above having a little fun, especially when it comes to facades and grand entrances. But behind the facades, there is substance.

Many people are to be credited in the success of the LA by LA exhibition: The AIA steering committee, headed by Jerry Lomax, and students from three schools: SCI-ARC, USC and Cal Poly Pomona. Without their thought and labor the exhibition, which was assembled on a very small budget, would never have occurred.

### The Michael Graves Lecture

Although he is not yet well enough entrenched here to be called an LA architect, Michael Graves is no slouch in the fun department. Both in the work he presented and in his playful digs at other architects, Graves kept the full-house crowd at USC's Bovard Auditorium chuckling. Unfortunately, his talk was structured around a ponderous historical analysis of doors and walls. In trying to make a scholarly case for his recent work, Graves left the door closed on the thought process behind his design philosophy.

Through history, walls and openings in them have created impressions that govern human response, Graves noted. The way these basic building components are designed thus can substantially affect the success of a building. So, Graves would have us believe, all the delightful histrionics in his Sunar showrooms—nonstructural colonnades, domes, non-axial barrel vaults, Beaux-Arts symmetry, and more—are really just walls and openings dictated by the program. And the programs have been simple: lure potential buyers inside, move them quickly through the display areas, and snare them in the "closing" room. The formula apparently works; the client is pleased.

However, while some of the spatial organization may owe to the program, listeners were not convinced that the design subtleties can be attributed solely to anything

so objective as the program. Instead, there is some other thought process that determines the contours of space, the shadings, and the details—all the factors that set Graves' architecture apart from other post-modernists (however much he may lament the label). He did not let on much about that process.

Graves was no more illuminating in his presentation of his new civic building commission in Portland. The interior work was let out on a separate contract to a local firm, precluding opportunities for what might have been some brilliant inside public spaces. So here Graves' ubiquitous column with its tapered capital becomes a surface element, virtually painted on the facade. It is an arresting visual image and Graves' disclosure of its design origins would have been interesting. To hear that the building is energy-efficient, hardly a surprise given the porthole-size windows, is not.

Graves pretty much confined his discussion of the Portland project with public spaces, and the entrance. However, an office building is new territory for Graves. Surely his thoughts on the function of an office building go beyond its role as a monument on public land. Given the potshots Graves took at other architects in their attempts at projects of a similar scale, it will be interesting to hear his colleagues' comments on this project once it is completed.

Finally, one wonders how Graves made this astonishing transition from white to pastel. Would that Graves had skipped the history of the door and spoken on his own development, rather than presenting it as a *fait-accomplis* one can only guess burst spontaneously from an historic revelation. Now that he has broken the ice with virtually everyone in the architectural community—or so it seemed from the crowd in attendance—Graves can come back and tell us what really motivates his recent designs. He probably would be wise not to invite his Sunar client to that lecture.

### A. Jeffrey Skorneck

Jeffrey Skorneck is an architect and urban planner with Gruen Associates.

## French Decorative Arts Seminar

A one-day seminar exploring the rich resources of French furniture and decorative arts at the Getty Museum will be offered by UCLA Extension Monday, June 1, 10 a.m. to 4 p.m., at the J. Paul Getty Museum, 17985 Pacific Coast Highway, Malibu. The program will be led by Gillian Wilson, curator of French decorative arts at the Getty.

The collection, housed in special designed interiors reproducing specific periods of French art, is considered the finest in America. Lectures and personally guided tours of the galleries provide rare insights into the most creative and extravagant periods of French design. The fee is \$35. For details, call The Arts, UCLA Extension at (213) 825-9061.

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